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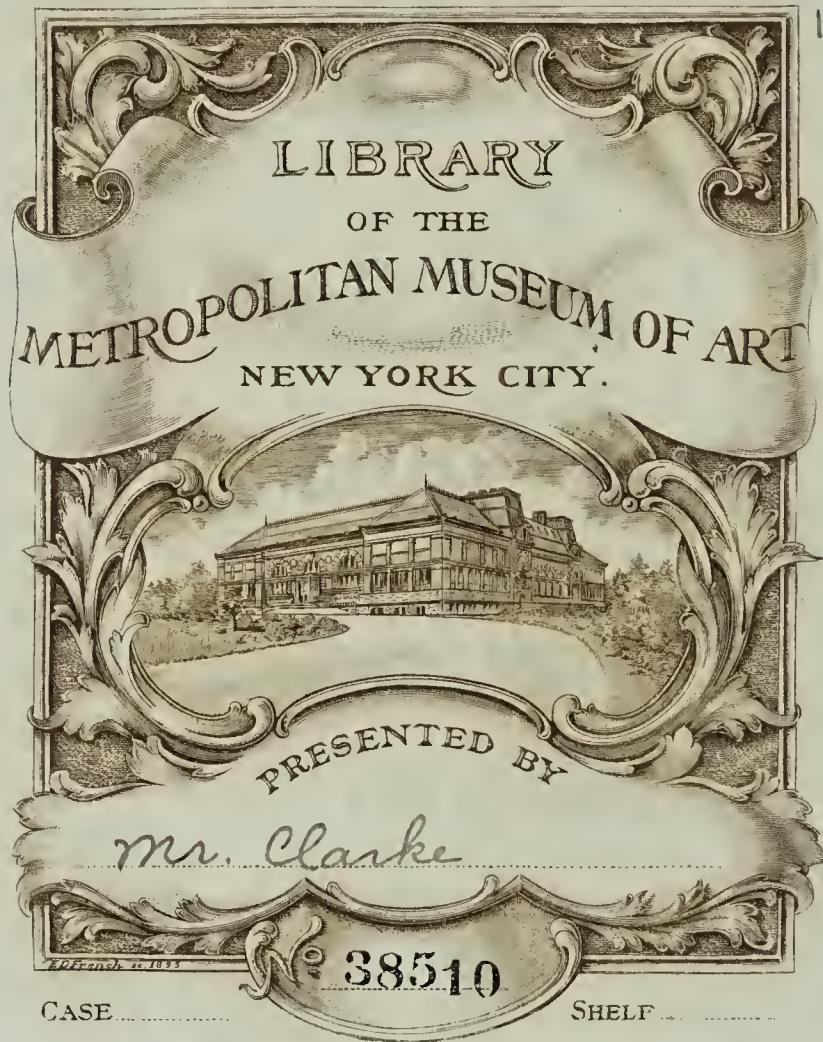
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# Robinson & Farr Collection *of Philadelphia*

Rare and Beautiful Collection  
of English and French and Spanish Works of  
Art, purchased from the finest sources abroad,  
comprising Furniture and Needlework,  
Paintings, Prints, Silver and Textiles of  
XVI, XVII and XVIII Centuries



No. 394. Famous English Hunting Picture by Philip Reinagle, R. A. (1749-1833), entitled "Breaking Cover"

Owing to the Dissolution of Partnership  
this collection is to be sold at

## UNRESTRICTED PUBLIC SALE

MARCH 20, 21, 22, 1919

*By Augustus W. Clarke*  
5 West Forty-fourth Street, New York City  
(OPPOSITE SHERRY'S)

*This collection will be on view from March 15 until day of sale*

## CONDITIONS OF SALE

1. There must be two bidders, or no sale; the highest bidder to be the Buyer, and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit of not less than one-third, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk within 24 hours from the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expense and risk; neither the owner nor A. W. Clarke being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or mis-delivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser. In case of any lot, or lots, upon which there may be a reserve, the Auctioneer reserves the right to make one bid on behalf of the owner.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

*A. W. CLARKE is in no way responsible for the charges or manner of delivery of goods purchased at this sale.*

AUGUSTUS W. CLARKE, Auctioneer,  
5 West 44th Street, New York City,  
Telephone, 4029 Bryant.

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**All bills must be paid within 48 hours from close of sale**

# Foreword

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I HAVE long known the house of Robinson & Farr, of Philadelphia. It has been my good fortune to have found there many fine examples of art with which to enrich my own collection. I know well the contents of their galleries. What is here said is the voluntarily cheerful word of one who knows this house so favorably that he can express, without reserve, his trust and confidence in its honor.

The art works now offered by Robinson & Farr at public sale may be commended to discriminating collectors. They are of the same high standard and pure period quality which have always marked the selections of this firm. It is a satisfaction to the buyer to attend a sale with confidence; to know that that which is presented has been selected by those who know what good and pure things are and that the descriptive catalogue can be depended upon as placing on record nothing but facts. That satisfaction the buyer at this sale may have.

To the true collector it is distasteful to associate art with the world's mart. It can hardly be overlooked, however, that money judiciously spent in this direction is well invested. If history repeats itself, and it always does, the numbers here offered the public give an opportunity not only for the enrichment and the uplift of the home, the pleasing sense of possession of the best things, but also offers the opportunity to make a wise investment.

C. F. WILLIAMS

Messrs.  
Robinson & Farr  
announce that the  
collection now of-  
fered at Public Sale  
is absolutely unre-  
stricted and is com-  
prised solely of  
their own stock

# FIRST DAY'S SALE

Thursday, March 20th

At 2.30 O'Clock P. M.

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- 1—JACQUEMART, JULES. Etching of Greek coins. Executed in 1863. First state, before the title.
- 2—MENPES, MORTIMER. Etching of an old doorway in Rouen. One of fifty impressions. Signed artist's proof.
- 3—HOWARTH, A. E. Etching of Trinity College gateway, Cambridge. One of one hundred impressions. Signed artist's proof.
- 4—LEGROS, A. Etching entitled "Hurrying Home the Hay." This etching is stamped with the initials "A. L." and was in his studio at the time of his death.
- 5—LEGROS, A. Etching of a French valley. Stamped with the artist's initials.
- 6—BENTLEY, ALFRED. Etching of Bakehouse Close, Edinburgh. One of fifty impressions. Signed artist's proof.
- 7—STEVENSON, F. G. Colored mezzotint of Mrs. Payne Galwey and Child. One of one hundred and fifty impressions. Signed artist's proof.
- 9—WEBB, JOHN COTHER. Colored mezzotint of "The Red Boy." After Madame Le Brun. One of three hundred impressions. Signed artist's proof.
- 10—MILLAR, FRED. Colored mezzotint of "Nellie O'Brien." After Sir Joshua Reynolds. One of two hundred and twenty impressions. Signed artist's proof.

11—WEBB, JOHN COTHER. Colored mezzotint of “Miss Ramus.” After George Romney. One of two hundred and fifty impressions. Signed artist’s proof.

13—SEDCOLE, HERBERT. Colored mezzotint of “Mrs. Tickell.” After George Romney. One of two hundred impressions. Signed artist’s proof.

14—BROWN, J. Colored engraving entitled “The Seamstress.” After George Romney.

15—COLORED MEZZOTINT entitled “Lady Anne Bingham.” After Sir Joshua Reynolds. Taken from the old plate of Samuel Cousins.

16—COLORED ENGRAVING of Lady Caroline Montague, as “Winter.” After Sir Joshua Reynolds. Taken from the old plate of Samuel Cousins.

17—COLORED ENGRAVING of Miss Bowles, as “Juvenile Amusement.” After Sir Joshua Reynolds. Taken from the old plate of Samuel Cousins.

18—COLORED ENGRAVING entitled “Winter.” After Wheatley. Taken from the old plate of G. T. Stodart.

19—COLORED ENGRAVING. “The Spinning Wheel.” Lady Hamilton. After George Romney. Taken from the old plate of C. Jeens.

20—COLORED ENGRAVING. “Countess Spencer.” After Sir Joshua Reynolds. Taken from the old plate of Samuel Cousins.

21—COLORED ENGRAVING. “Penelope Boothby.” After Sir Joshua Reynolds. Taken from the old plate of Samuel Cousins.

23—COLORED PHOTOGRAVURE. After Swebach des Fontaines’ original drawing in water color. One of two hundred and fifty impressions.

24—STEVENSON, F. G. Colored mezzotint of "Little Mary." After Sir William Beechey. Signed by the engraver. *Illustrated.*

25—DITTO. Smaller.

26—PAIR MODERN CUT GLASS DECANTERS, made in Stourbridge, England, by Stuart & Sons.

27—PAIR MODERN CUT GLASS DECANTERS, made by the above firm.

28—PAIR MODERN CUT GLASS DECANTERS, made by the above firm.

29—PAIR MODERN CUT GLASS DECANTERS, made by the above firm.

30—PAIR MODERN CUT GLASS DECANTERS, made by the above firm.

31—ANTIQUE CHINESE BLUE AND WHITE BOTTLE.

32—ANTIQUE CHINESE BLUE AND WHITE VASE.

33—ANTIQUE CHINESE OVOID BLUE AND WHITE VASE.

34—ANTIQUE CHINESE BLUE AND WHITE BEAKER.

35—ANTIQUE CHINESE HALF BEAKER, in blue and white.

36—PAIR 18TH CENTURY CHINESE CLOISONNÉ VASES, with design of flowers on a blue ground,  $13\frac{1}{2}$  inches high.

37—OLD CHINESE PAINTING, ON SILK, OF A LADY AND SPOTTED DEER. Slight repair on lower part of figure.

38—OLD CHINESE PAINTING, ON SILK, OF A TIGER HUNT.

39—SET OF TWELVE SMALL OLD CHINESE PAINTINGS on silk. Four frames of light colored wood.

40—OLD CHINESE KAKEMONA, representing a spring scene, with two ladies.

41—OLD CHINESE KAKEMONA, representing a man and youth.

42—SMALL OLD CHINESE KAKEMONA of a lady and tiger.



No. 24

43—OLD CHINESE KAKEMONA of a lady standing beside a table.

44—OLD CHINESE KAKEMONA of a lady playing a musical instrument.

45—ANTIQUE GILT BRONZE JAPANESE FIGURE OF A YOUTH.

46—ANTIQUE GILT BRONZE JAPANESE MIRROR HOLDER.

47—OLD CHINESE BRONZE VASE.

48—OLD CHINESE BRONZE STAND.

49—ANTIQUE OVAL SHEFFIELD COFFEE POT. Underneath is the old mark of the maker, A. Goodman & Co.

50—SET OF FOUR ANTIQUE SHEFFIELD SALT CELLARS, of circular form.

51—SET OF FOUR ANTIQUE BOAT SHAPED SHEFFIELD SALT CELLARS, with scroll ends.

52—ANTIQUE SHEFFIELD WIRE BASKET.

53—ANTIQUE SHEFFIELD EGG BOILER, with lamp and stand.

54—ANTIQUE SHEFFIELD CHEESE DISH, with gadroon edge and ivory handles, having underneath a compartment for hot water.

55—ANTIQUE ROUND AND PIERCED SHEFFIELD CAKE BASKET.

56—MODERN ENGLISH SHEFFIELD TRAY, with pierced gallery.

57—LATE 18TH CENTURY SHEFFIELD URN, 14 inches high.

58—LATE 18TH CENTURY SHEFFIELD URN, 14 $\frac{1}{4}$  inches high.

59—LATE 18TH CENTURY MASSIVE SHEFFIELD URN, 21 $\frac{3}{4}$  inches high.

60—PAIR ANTIQUE TELESCOPIC THREE-LIGHT SHEFFIELD CANDELABRA. Greatest height, when extended, 20 inches. Circa 1800:

61—PAIR ANTIQUE THREE-LIGHT SHEFFIELD CANDELABRA. Circa 1800. Greatest height, 20 $\frac{1}{2}$  inches.

62—PAIR ANTIQUE THREE-LIGHT SHEFFIELD CANDELABRA. Inside the nozzle appear the initials of the maker, viz.: H. A. & S. Made about 1800. Greatest height, 19 $\frac{3}{4}$  inches.

63—PAIR OF ORNATE ANTIQUE THREE-LIGHT SHEFFIELD CANDELABRA. The branches of one of the candelabra can be inserted in the other, thus making a five-light candelabrum. Made about 1800. Greatest height,  $23\frac{1}{2}$  inches.

64—PAIR OF ORNATE ANTIQUE THREE-LIGHT SHEFFIELD CANDELABRA, made by the celebrated maker, Matthew Boulton, whose mark of the sun, struck in duplicate, appears both around the base and the underpart of the branches. Made about 1800. Greatest height,  $25\frac{1}{2}$  inches.

65—SINGLE ANTIQUE FOUR-LIGHT SHEFFIELD CANDELABRUM, made by Matthew Boulton. Of similar design and of the same period as the foregoing pair. Greatest height, 25 inches.

66—LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA, made by T. & J. Creswick, whose mark of the crossed arrows appears inside the nozzle of candlesticks. Greatest height,  $20\frac{1}{2}$  inches. *Illustrated.*



No. 66

The sideboard shown is No. 256, described on page 26, second day's sale.

67—PLAIN PAIR OF ANTIQUE THREE-LIGHT SHEFFIELD CANDELABRA, made about 1800. Greatest height,  $21\frac{1}{2}$  inches.

68—SINGLE ANTIQUE FIVE-LIGHT SHEFFIELD CANDELABRUM, made by Matthew Boulton about 1800. Greatest height,  $27\frac{1}{2}$  inches.

69—PAIR OF LATE 18TH CENTURY MASSIVE FOUR-LIGHT SHEFFIELD CANDELABRA, made by Matthew Boulton. Greatest height, 29 inches.

70—LATE 18TH CENTURY ENGLISH SILVER SUGAR TONGS, of openwork design.

71—LATE 18TH CENTURY ENGLISH SILVER SUGAR TONGS, of openwork design.

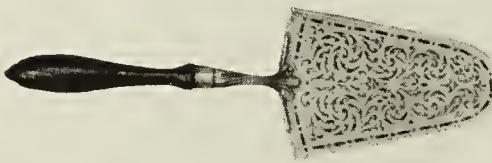
72—LATE 18TH CENTURY ENGLISH SILVER SUGAR TONGS, of openwork design.

73—LATE 18TH CENTURY ENGLISH SILVER SUGAR TONGS, of openwork design.

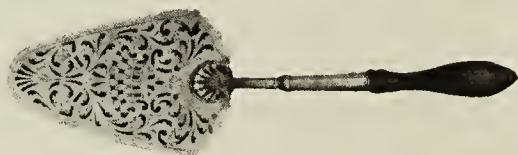
74—LATE 18TH CENTURY ENGLISH SILVER SUGAR TONGS, of choice openwork design.

75—18TH CENTURY SILVER PIE SLICE, of openwork design, bearing old Paris hall mark. Black wooden handle. *Illustrated.*

76—18TH CENTURY SILVER PIE SLICE, of openwork design, bearing the mark of Dublin. Black wooden handle. *Illustrated.*



No. 75



No. 76

77—SILVER PIE SLICE, of openwork design, bearing the London hall mark of 1763. The maker's name was Edward Aldrige. Silver handle.

78—RARE ENGLISH SILVER HOT WATER JUG, with ivory handle. Made in London in 1807. Maker's initials M. T.

79—SET OF FOUR PIERCED AND CHASED SILVER COASTERS. Pair dated London, 1790; one London, 1787; remaining one London, 1784.

80—FINE ENGLISH THREE-PIECE SILVER TEA SET, made in London in 1803 by R. & S. Hennell. *Illustrated.*



No. 80

81—SET OF FOUR ENGLISH SILVER OVAL SALTS, made in London in 1790 by Robert Hennell.

82—PAIR OF MASSIVE ENGLISH SILVER OVAL SALTS, on square bases, made in London in 1799.

83—LATE 17TH CENTURY OAK CHEST OF DRAWERS, with three panelled drawers. Height, 34½ inches; width, 36 inches.

84—18TH CENTURY MAHOGANY CARD TABLE, in the style of Chippendale, with carved legs and shaped apron.

85—18TH CENTURY PAINTED CHAIR, in the style of Hepplewhite, covered with modern gray liberty velvet.

86—SET OF FOUR ANTIQUE ENGLISH PAINTED SIDE CHAIRS, in the style of Sheraton. The painting has been renewed in places. *Illustrated.*

87—THREE ANTIQUE FRENCH ARM CHAIRS, covered with gros point needlework, the principal colors of which are blue, tan and gray, on a dark ground. Formerly owned by M. Jacques Seligmann. *Illustrated.*



No. 86



No. 87

88—PAIR OF ANTIQUE FRENCH GILT MIRRORS, with candle branches. From the Island of Curacao.

89—18TH CENTURY ENGLISH MAHOGANY BOOK STAND, with five shelves. Greatest height, 4 feet 1 inch; width 2 feet  $2\frac{3}{4}$  inches.

90—18TH CENTURY ENGLISH DESK OF MAHOGANY, with narrow center drawer and two deep side drawers. Candle shelf pulls out on right hand side. Length of desk, 4 feet 2 inches; depth, 2 feet 2 inches.

91—LATE 17TH CENTURY ENGLISH OBLONG OAK ONE-DRAWER TABLE. Length, 2 feet  $3\frac{1}{2}$  inches; depth, 1 foot 5 inches.

92—ENGLISH OAK DRESSER, with three panelled drawers and plain stretcher. Length, 6 feet 4 inches; depth, 1 foot 9 inches.

93—18TH CENTURY ENGLISH MAHOGANY TILT TOP TABLE, of the Chippendale period, on carved tripod stand, with claw and ball feet. Diameter, 25 inches.

94—PAIR OF LATE 18TH CENTURY PAINTED ENGLISH WINDOW SEATS, upholstered in a modern figured satin damask.

95—PAIR OF 18TH CENTURY LONG ENGLISH SEATS, painted and gilded, of the Hepplewhite period, covered with modern gray striped silk.

96—18TH CENTURY ENGLISH MAHOGANY SIDEBOARD, of the Hepplewhite period, with lines of inlay. Cupboard to left has inside drawer. Length, 5 feet; greatest depth, 2 feet.

97—THREE ANTIQUE YEW ARM CHAIRS, with elm seats, made in England, 1760-1790.

98—ENGLISH SEMI-CIRCULAR CARD TABLE, decorated with medallions of famous pictures after Hoppner and Reynolds.

99—LATE 18TH CENTURY ENGLISH MAHOGANY CARVED CARD TABLE, of the Hepplewhite period.

100—18TH CENTURY BLACK AND GOLD ENGLISH THREE-BACK SETTEE, in the style of Hepplewhite. This piece has been repainted; seat upholstered in a modern English damask with Chinese design. Length, 4 feet 7 inches.

101—18TH CENTURY ENGLISH BROWN PAINTED WINDOW SEAT, of the Adam period. Seat upholstered in modern green damask.

102—ENGLISH WHITE AND GILT WINDOW SEAT, covered with 18th century Spanish blue silk.

103—SMALL ENGLISH TABLE, with late 17th century oak stand. The top is modern.

104—18TH CENTURY ENGLISH ONE-DRAWER MAHOGANY PEMBROKE TABLE, of the Sheraton period. The oval top measures, when open, 3 feet 3 inches by 2 feet 7½ inches.

105—18TH CENTURY ENGLISH MAHOGANY SETTEE, with upholstered back and seat, covered with old rose colored damask. Greatest length, 6 feet 2 inches.

106—18TH CENTURY AMERICAN CIRCULAR TABLE, of unusual design, with compartment underneath. Diameter, 2 feet 9 inches.

107—PAIR OF 18TH CENTURY ENGLISH PAINTED SIDE CHAIRS, with rush bottom seats and loose cushions covered with old chintz.

108—PAIR OF 18TH CENTURY ENGLISH MAHOGANY HALL CHAIRS, with armorial design painted on back.

109—SMALL EARLY 18TH CENTURY ENGLISH MAHOGANY CARD TABLE, with secret drawer, greatest length, 2 feet 4½ inches.

110—18TH CENTURY SMALL SPANISH GILT MIRROR.

111—18TH CENTURY SEMI-CIRCULAR ENGLISH PAINTED CONSOLE TABLE. The decorations of flowers, etc., are of a later date. Greatest length, 2 feet 6 inches.

112—18TH CENTURY FRENCH GILT MIRROR, of the Louis XVI period. Greatest height, 3 feet 9 inches; width, 2 feet.

113—17TH CENTURY ENGLISH IRON FIRE BACK, with figures of Abraham and Isaac. Height, 22½ inches; width, 21½ inches.

114—17TH CENTURY FRENCH IRON FIRE BACK, with fleur-de-lis, and date of 1665. Height, 25½ inches; width, 25½ inches.

115—18TH CENTURY ENGLISH OPENWORK BRASS FENDER.  
Length, 41 inches.

116—18TH CENTURY ENGLISH OPENWORK BRASS FENDER.  
Length, 41 inches.

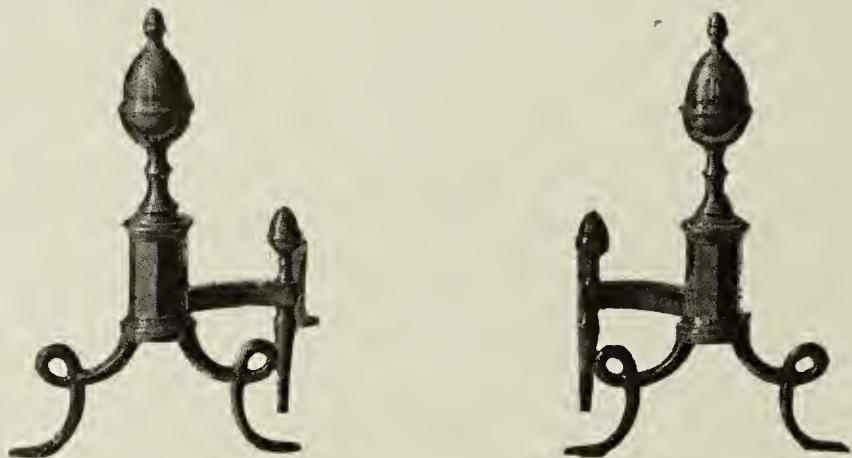
117—18TH CENTURY ENGLISH OPENWORK STEEL FENDER.  
Length, 46 inches.

118—LATE 16TH CENTURY FLEMISH BRASS CIRCULAR DISH, with inscription.

119—SET OF THREE OLD ENGLISH BRASS FIRE IRONS.

120—PAIR ANTIQUE AMERICAN BRASS ANDIRONS, of cylindrical design. Height, 20½ inches.

121—PAIR ANTIQUE AMERICAN BRASS ANDIRONS (rights and lefts), with acorn tops. Circa 1790. Height, 20½ inches. *Illustrated.*



No. 121

122—18TH CENTURY PIERCED STEEL TRIVET.

123—18TH CENTURY SMALL BRASS BRAZIER, with wooden handle.

124—CONVENIENT ENGLISH STEEL STAND FOR FIRE IRONS, made up from old irons.

125—CONVENIENT ENGLISH STEEL STAND FOR FIRE IRONS, made up from old irons.

126—CONVENIENT ENGLISH STEEL STAND FOR FIRE IRONS, made up from old irons.

127—CONVENIENT ENGLISH STEEL STAND FOR FIRE IRONS, made up from old irons.

128—ENGLISH GILT PICTURE FRAME, of Carlo Maratta design. Opening  $22\frac{1}{4}$  inches by  $17\frac{1}{2}$  inches.

129—LARGE ANTIQUE JAPANESE PEWTER TEA JAR, converted into lamp, with old gold colored shade. *Illustrated.*

130—ANTIQUE JAPANESE PEWTER TEA JAR, converted into lamp, with old gold colored shade.

131—LARGE ANTIQUE JAPANESE PEWTER TEA JAR, converted into lamp, with old gold colored shade.

132—ANTIQUE JAPANESE PEWTER TEA JAR, converted into lamp, with old gold colored shade.

133—ANTIQUE JAPANESE PEWTER TEA JAR, converted into lamp, with old gold colored shade.

134—CHINESE BRONZE JAR, converted into lamp, with red shade.

135—WALNUT CHAIR OF LOUIS XV STYLE, covered with petit point needlework. Back panel shows two figures in a landscape, while the seat consists of a design of trees and birds.

136—18TH CENTURY FRENCH WALNUT HIGH STOOL, with stretcher, covered with old red damask.

137—18TH CENTURY ENGLISH PAINTED SETTEE, with cane back and seat. Cushion of modern green damask. Length, 5 feet.

No. 129. Lamp



No. 242. Refectory Table. Page 24, Second Day's Sale. No. 300. Candelabra. Page 31, Third Day's Sale.

## SECOND DAY'S SALE

Friday, March 21st  
At 2.30 O'Clock P. M.

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138—MENPES, MORTIMER. Etching entitled "Windmill Near Barnet." One of fifty impressions. Signed artist's proof.

139—MACBETH-RAEBURN, H. Etching of "St. Paul's, from the Surrey Side." One of seventy-five impressions. Signed artist's proof.

140—BREWER, HENRY C. Etching of the "Cathedral of Cordova." One of seventy-five impressions. Signed artist's proof.

141—AFFLECK, ANDREW F. Etching of the "Hospital de Santa Cruz, Toledo." One of two hundred and ten impressions. Signed artist's proof.

142—AFFLECK, ANDREW F. Etching of the "Cloth Hall, Mâlines." One of one hundred and five impressions. Signed artist's proof.

143—HADEN, SEYMOUR. Etching of "A Brig at Anchor." Etched in 1870.

144—BRANGWYN, FRANK. Etching entitled "Brentford Bridge." One of one hundred impressions. Signed artist's proof.

145—BRANGWYN, FRANK. Etching of "Church at Montreuil." One of one hundred impressions. Signed artist's proof.

146—LUMSDEN. Etching of the "Cowgate, Edinburgh." One of fifty impressions. Signed artist's proof.

147—LUMSDEN. Etching entitled "Pekin Shops." One of fifty impressions. Signed artist's proof.

148—AFFLECK, ANDREW F. Etching of "A Moorish Arch, Toledo." One of two hundred and ten impressions. Signed artist's proof. *A Duplicate will be offered as 148-A.*

149—BENTLEY, ALFRED. Etching of "Sterling Castle." One of fifty impressions. Signed artist's proof.

150—HOWARTH, ALBANY E. Etching of "King's College Gateway, Cambridge." One of one hundred impressions. Signed artist's proof.

151—HOWARTH, ALBANY E. Etching of "Winchester Cathedral." One of one hundred and fifty impressions. Signed artist's proof.

152—TURRELL, ARTHUR. Etching of "Church of St. Lawrence, Nuremberg." One of two hundred impressions. Signed artist's proof.

153—HIRST, NORMAN. Mezzotint of "Mrs. Irvine Boswell," after Raeburn. Signed artist's proof.

154—HIRST, NORMAN. Mezzotint entitled "The Setting Sun," after Hoppner. Signed artist's proof.

155—HIRST, NORMAN. Mezzotint of "The Hon. Theresa Parker," after Sir Joshua Reynolds. Signed artist's proof. *Illustrated.*

156—OLD BLACK AND WHITE FRENCH ENGRAVING, entitled "L'Etude de la Musique." Gold leaf frame, style of Louis XVI.

157—MILLAR, FRED. Colored mezzotint of "Nellie O'Brien." After Sir Joshua Reynolds. One of two hundred and twenty impressions. Signed artist's proof. Dull gold leaf frame.

158—SMYTHE, RICHARD. Colored mezzotint of "Lady Benedetta Day." After George Romney. One of one hundred and seventy-five impressions. Signed artist's proof. Dull gold leaf frame.

159—WEBB, JOHN COTHER. Colored mezzotint of "Mrs. Halllett." After Thomas Gainsborough. One of two hundred impressions. Signed artist's proof. Dull gold leaf frame.

160—MARTINDALE, PERCY H. Colored mezzotint of the "Age of Innocence." After Sir Joshua Reynolds. Signed artist's proof. Dull gold leaf frame.



No. 155

161—MARTINDALE, PERCY H. Colored mezzotint of "Lady Ann Bingham." After Sir Joshua Reynolds. Signed artist's proof. Dull gold leaf frame.

162—GOETZE, LEOPOLD. Colored mezzotint of "Miss Haverfield." After Thomas Gainsborough. One of one hundred and twenty-five impressions. Signed artist's proof. Dull gold leaf frame.

163—HILL, I. Old colored aquatint entitled "Grand Trianon." After design by J. C. Nattes. Published in 1800. Dull gold leaf frame.

164—LEGROS, A. Etching entitled "Un Mendiant." Signed artist's proof. Dull gold leaf frame.

165—JACQUE, CHARLES. Etching of a French village. One of fifty impressions. Narrow black frame.

166—BAUER, M. Etching of the Mosque of El Hassan. Signed artist's proof. Dull gold leaf frame.

167—MATHÉY, ARMAND. Etching of Italian lady, after D. Ghirlandajo. One of one hundred impressions. Dull gold frame.

168—HOWARTH, ALBANY E. Etching entitled "The Old Dutch Mill." One of one hundred impressions. Signed artist's proof. Dull gold frame.

169—HAIG, AXEL. Etching of "Tarragona Cathedral, Spain." Signed artist's proof. Dull gold frame.

170—HOLLAR, W. (17th century). Etching of his wife. Narrow black frame.

171—DUSART, C. Etching entitled "A Village Festival," dated 1685. Black frame.

172—GOLTZIUS, H. Etching of an officer with halberd, dated 1587. Gold leaf frame.

173—ROWLANDSON, THOMAS. (1756-1827.) Original tinted drawing of a Mr. Hutton, of Yorkshire, galloping down stone steps. The inscription in the handwriting of Rowlandson adds this was a common recreation of the squire's in his fits of insanity. Narrow brown frame.

174—DUTHÉ. Old colored print. "La Chasse au Cerf," after Huet. Gold leaf frame. Slight tear at bottom.

175—PAIR OF OLD COLORED PRINTS of George III and Queen Charlotte, after Sir William Beechey, by Benjamin Smith and Thomas Ryder. Published by J. & J. Boydell, London, 1804. Old gilt frames.

176—CLARK, J., AND HAMBLE, J. Pair of old colored naval aquatints, after Dominick Serres (1722-1793). Published 1806, in book form. Serres was appointed marine painter to George III. Many of his works are at Hampton Court and Greenwich Hospital. Black and gilt frames.

177—CLARK, J., AND HAMBLE, J. Pair of old colored naval aquatints, after Dominick Serres. Black and gilt frames.

178—CLARK, J., AND HAMBLE, J. Set of three old naval aquatints, after Dominick Serres. Black and gilt frames.



No. 180

179—CLARK, J., AND HAMBLE, J. Pair of old colored naval aquatints, after Dominick Serres. Black and gilt frames.

180—CLARK, J., AND HAMBLE, J. Pair of old colored naval aquatints, after Dominick Serres. Black and gilt frames. *Illustrated.*

181—CLARK, J., AND HAMBLE, J. Pair of old colored naval aquatints, after Dominick Serres.

182—CLARK, J., AND HAMBLE, J. Set of three old colored naval aquatints, after Dominick Serres.

183—ANTIQUE CIRCULAR PAPIER MACHÉ SNUFF Box, with coaching scene painted on lid over a transfer print.

184—18TH CENTURY FRENCH PAINTED FAN, with elaborately carved and painted sticks.

185—SMALL 18TH CENTURY FRENCH PAINTED FAN, with pierced and gilded sticks.

186—LONG 18TH CENTURY STRIP OF BLUE FRENCH DAMASK. 12 feet long and 38 inches wide.

187—EARLY 19TH CENTURY FRENCH ROSE-COLORED COTTON SPREAD, decorated with printed country scenes.

188—Two PIECES OF OLD GENOSE VELVET, with Louis XIV pattern in red on a light yellow ground.

189—Two PIECES OF HEAVY 17TH CENTURY ITALIAN RED VELVET.

190—ODD PIECES OF 18TH CENTURY SPANISH RED FRINGE AND GILT BRAID, comprising  $2\frac{1}{2}$  yards of fringe and 12 yards of braid.

191—Two LONG STRIPS OF OLD GREEN DAMASK.

192—LONG STRIP OF OLD RED DAMASK OF THREE BREADTHS, together with small piece of same design.

193—PIECE OF OLD SPANISH RED DAMASK, of Louis XIV design.

194—OBLONG PIECE OF ANTIQUE ENGLISH NEEDLEWORK, with conventional design of flowers on a light gray ground, being worked in both gros and petit point. Panel measures 25 inches by  $17\frac{1}{2}$  inches.

195—STRIP OF ANTIQUE MEXICAN VELVET, edged with old Spanish braid. Piece of 5 feet 10 inches long and 1 foot  $5\frac{1}{2}$  inches wide.

196—SHEET OF LATE 18TH CENTURY DELICATE BLUE SILK, of unusual design. Piece consists of four breadths, each 7 feet 8 inches long.

197—18TH CENTURY LIGHT BLUE SPANISH BROCADE VIRGIN'S ROBE.

198—17TH CENTURY SPANISH RED VELVET ARCHED TOP CHEST, with elaborate locks of gilded iron. Length, 4 feet 1 inch; depth, 2 feet; height, 1 foot 8 inches.

199—ELABORATELY CARVED AND GILT DUTCH FRAME, of the 18th century. Opening  $29\frac{1}{4}$  inches by  $23\frac{3}{4}$  inches.

200—PAIR LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA, made by Matthew Boulton, whose mark of the sun struck in duplicate appears both around the base and the underpart of the branches. Greatest height,  $20\frac{1}{2}$  inches.

201—PAIR OF LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA, with extra pair of candlesticks to match. Dispensing with the branches, a set of four candlesticks is made. All of this set were made by Matthew Boulton and bear his mark. Greatest height of candelabra,  $20\frac{1}{2}$  inches, while the sticks alone measure  $12\frac{1}{4}$  inches.

202—PAIR OF LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA, by Matthew Boulton. Greatest height, 21 inches.

203—PAIR OF LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA. Greatest height,  $21\frac{1}{2}$  inches.

204—PAIR OF LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA, by Matthew Boulton. Greatest height,  $23\frac{1}{2}$  inches.

205—PAIR OF LATE 18TH CENTURY FIVE-LIGHT SHEFFIELD CANDELABRA, by Matthew Boulton and T. & J. Creswick—the latters' mark of the crossed arrows underneath the lower pair of branches.

206—PAIR OF LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA. Greatest height,  $22\frac{3}{4}$  inches.

207—ANTIQUE FIVE-LIGHT SHEFFIELD CANDELABRUM. The base bears the mark of Matthew Boulton, made about 1800. Greatest height,  $30\frac{1}{2}$  inches.

208—PAIR OF LATE 18TH CENTURY THREE-LIGHT SHEFFIELD CANDELABRA. Greatest height, 21 inches.

209—MASSIVE FIVE-LIGHT SHEFFIELD CANDELABRUM. Circa 1800, coat of arms on base. Greatest height, 31 inches.

210—PAIR OF SMALL ENGLISH SILVER PEPPER POTS, engraved with crest; made in London in 1811 by maker whose initials were C. F.

211—ENGRAVED ENGLISH SILVER CREAMER. Made in London in 1796.

212—REPOUSSÉ ENGLISH SILVER CREAMER. Made in London in 1796 by William Sampel.

213—REPOUSSÉ ENGLISH SILVER CREAMER. Made in London in 1763, probably by Walter Brind.

214—ENGRAVED ENGLISH SILVER CREAMER. Made in London in 1785, probably by Thomas Chawner.

215—PAIR OF ENGLISH SILVER OVAL SALTS. Made in London in 1790. Maker's initials are G. G.

216—PAIR OF ENGLISH SILVER OVAL SALTS. Made in London in 1798 by John Emes.

217—ENGLISH SILVER INKSTAND, with two bottles. The stand probably has been an old snuffer tray. It bears the London mark of 1784, and was probably made by Robert Hennell.

218—ENGLISH SILVER TAPER STAND, with extinguisher. Made in London in 1797, probably by Thomas Malleson.

219—SET OF SIX ENGLISH SILVER WINE LABELS. Made in the years 1803-1805.

220—ENGLISH SILVER OVAL SWEET DISH, with engraved open-work border. Made in London in 1791.

221—ENGLISH SILVER OVAL SWEET DISH, with engraved border. Made in London in 1805.

222—ENGLISH SILVER OPENWORK AND CHASED CAKE BASKET, with crest in center. Made in London in 1799 by John Emes.

223—ENGLISH SILVER CHAMBER CANDLESTICK, with extinguisher. Made in London in 1789 by John Thompson.

224—PAIR OF ENGLISH SILVER DOUBLE COASTERS. Made in London in 1789. Makers' initials are R. E. and E. B.

225—ENGLISH SILVER SAUCE PAN, with wooden handle. Made in London in 1754 by John Jacobs.

226—ENGLISH SILVER SAUCE PAN, with wooden handle. Made in London in 1762 by Walter Brind.

227—ENGLISH SILVER SAUCE PAN, with wooden handle. Made in London in 1712.

228—ANTIQUE WEST INDIAN OBLONG MAHOGANY TABLE, with twist legs. Length, 3 feet  $2\frac{1}{2}$  inches; width, 2 feet.

229—18TH CENTURY ENGLISH MAHOGANY OVAL TEA TRAY, with brass handles. Length, 34 inches.

230—18TH CENTURY ENGLISH MAHOGANY OVAL TEA TRAY, with brass handles. Length, 27 inches.

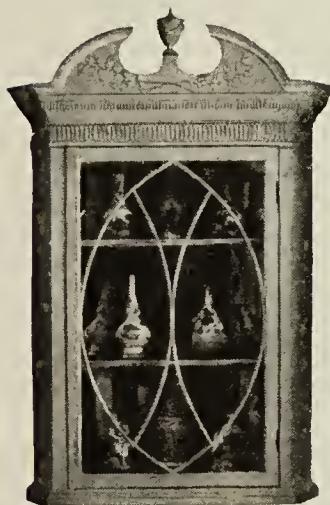
231—18TH CENTURY ENGLISH MAHOGANY OVAL TEA TRAY, with inlaid border. Length, 28 inches.

232—18TH CENTURY ENGLISH MAHOGANY TEA TRAY, with inlaid edge. Length,  $30\frac{1}{2}$  inches.

233—18TH CENTURY ENGLISH COMPO MANTEL OF ADAM DESIGN. Length of shelf, 6 feet 1 inch; height, 4 feet 7 inches; width of opening, 4 feet.

234—ANTIQUE ENGLISH CIRCULAR MAHOGANY PEDESTAL TABLE, with four drawers. Circa 1800. Diameter of top, 3 feet 7 inches.

235—SMALL 18TH CENTURY HANGING CORNER CUPBOARD, of the Adam period. Painted in pale blue and cream, and backed with mirrors. *Illustrated.*



No. 235



No. 236

236—LATE 18TH CENTURY ENGLISH MAHOGANY WINDOW SEAT, of the Hepplewhite period, with carved legs, covered with modern black and gold damask. *Illustrated.*

237—17TH CENTURY ENGLISH OAK PANELLED SETTLE, with lift-up seat and panelled back (the carving of a later period). Length, 4 feet.

238—LATE 17TH CENTURY CIRCULAR ENGLISH OAK GATE LEG TABLE. In this piece the unusual feature is seen of both gates opening from one end. Diameter, 2 feet 10 inches.

239—LATE 17TH CENTURY ENGLISH OAK GATE LEG TABLE, with one drawer. The oval top is 3 feet 4 inches long.

240—LATE 17TH CENTURY ENGLISH OAK ROUND TABLE, with drop leaves. Diameter, 2 feet 5½ inches.

241—LATE 17TH CENTURY OVAL ENGLISH OAK FOLDING TABLE, of rare design.

242—17TH CENTURY ENGLISH OAK REFECTIONARY TABLE, with massive turned legs and plain stretchers. Length, 8 feet; width, 2 feet 8 inches.

243—LATE 17TH CENTURY OBLONG ENGLISH OAK SIDE TABLE, with panelled drawer. Length, 2 feet 11 inches; depth, 1 foot 9 inches.

244—LATE 17TH CENTURY ENGLISH OAK STOOL, with flat stretcher, covered with modern blue damask.

245—LATE 17TH CENTURY ENGLISH OAK GATE LEG TABLE, with drawer. Length, 4 feet 2½ inches; depth, 3 feet 4 inches.



No. 247. Gate Leg Table

No. 248. Compote Dish



No. 253

246—17TH CENTURY ENGLISH OAK MONKS' BENCH, with lift-up seat. Length, 4 feet 3 inches. New bracket feet at back.

247—FINE LARGE 17TH CENTURY ENGLISH OAK GATE LEG TABLE, with one drawer. Length, 5 feet 6 inches; depth, 4 feet 2 inches. *Illustrated.*

248—ANTIQUE WATERFORD GLASS COMPOTE DISH. *Illustrated.*

249—ELABORATELY CARVED 18TH CENTURY ITALIAN GILT MIRROR. Height, 4 feet 4 inches; width, 3 feet 6 inches.

250—SET OF 18TH CENTURY ENGLISH GREEN PAINTED SIDE CHAIRS, of the Hepplewhite period, upholstered in modern green damask. The painting has been restored.

251—17TH CENTURY ENGLISH OAK CHEESE CUPBOARD, with two doors and panelled ends. Length, 4 feet 3 inches; depth, 1 foot 7 inches; height, 2 feet 9 inches.

252—LATE 17TH CENTURY ENGLISH OAK MEDICINE CUPBOARD, with carved panel in door. Height, 2 feet 3 inches; width, 1 foot 6 inches.

253—18TH CENTURY ENGLISH MAHOGANY SLOPE FALL DESK, of the Chippendale period. Interior has elaborately carved fretwork on drawers and secret partitions. Length, 3 feet 6 inches; height, 3 feet 5 inches. *Illustrated.*

254—LATE 17TH CENTURY ENGLISH OAK CARVED REFECTIONY TABLE, with plain turned legs and flat stretchers. Length, 6 feet; depth, 2 feet 6 inches; height, 2 feet 8 inches.

255—EARLY 18TH CENTURY OBLONG ENGLISH OAK TABLE, with three drawers and shaped apron. Drawers and top have a band of walnut inlay. Length, 2 feet 6 inches; depth, 1 foot 5 inches.

256—LATE 18TH CENTURY ENGLISH MAHOGANY INLAID SIDEBOARD, of the Sheraton period, with lion's head handles. Length, 5 feet 6 inches; greatest depth, 2 feet 3 inches. *Illustrated on page 9. First day's sale.*

257—LATE 18TH CENTURY INLAID ENGLISH MAHOGANY DWARF SIDEBOARD, with three drawers. Length, 4 feet 2 inches; depth, 2 feet 4 inches.

258—LATE 18TH CENTURY INLAID ENGLISH MAHOGANY LONG SIDEBOARD, of the Sheraton period, with three drawers. Length, 7 feet; greatest depth, 2 feet 7 inches.

259—SET OF FOUR CIRCULAR FRENCH DECORATIVE PAINTINGS OF CUPIDS, representing music, dancing, painting, etc. Diameter of canvases, 36 inches. *Illustrated.*

260—PAIR OF TWO OVAL FRENCH DECORATIVE PAINTINGS, with figures of cupids, etc. Height of canvases, 36 inches; width, 48 inches.

261—18TH CENTURY ENGLISH PORTRAIT OF A CHILD, in pink dress, wearing a cap with flowers. In her left hand she holds a glove. Height of canvas, 29½ inches; width, 24¾ inches.



No. 259

262—NORTHCOTE, JAMES. English painter, born in 1746; died 1831. Entered Reynolds' studio in his twenty-fifth year and remained in his employment for five years. The late critic, Sir Walter Armstrong, who examined this picture in London, stated in a letter that it was after the well-known picture by Reynolds. Portrait of a Child with auburn hair, in white bodice and red skirt, leaning on a pedestal. Height of canvas, 26 inches; width, 26 inches.

263—COLORED PHOTOGRAPH after Whistler. Whistler's portrait of his mother and Sargent's "Carmencita" were executed in the same beautiful process.

264—EXTREMELY QUAINT 18TH CENTURY ENGLISH PAINTING, representing a family group of five persons in a lofty panelled room, engaged in musical pursuits. Height of canvas, 25 inches; width, 29 inches.

265—18TH CENTURY ENGLISH PORTRAIT OF A YOUNG GENTLEMAN, with powdered wig, dressed in dark gray coat and red waistcoat. Height of canvas, 30 inches; width, 25 inches.

266—18TH CENTURY DECORATIVE DUTCH PAINTING, of various sorts of birds in a wooded landscape. Height of canvas, 34½ inches; width, 26 inches.

267—18TH CENTURY LANDSCAPE, by a follower of Gainsborough, an unknown artist of the English school; figures of cows and sheep in the foreground, to the right the ruins of an abbey, in the distance, view of a lake. Height of canvas, 25 inches; width, 30 inches.

268—18TH CENTURY FRENCH OVAL PORTRAIT OF A YOUNG GIRL of the Drouais school. She is dressed in white and rests her right arm on a cushion, while with the left hand she crowns a small spaniel with a wreath. Height of canvas, 21½ inches; width, 18¼ inches.

269—LATE 18TH CENTURY FRENCH CARVED AND GILT MIRROR, formerly a barometer. Height, 40 inches. *Illustrated.*

270—LATE 18TH CENTURY FRENCH CARVED AND GILT MIRROR, formerly a barometer. Height, 36 inches. *Illustrated.*

271—18TH CENTURY FRENCH CARVED AND GILT MIRROR, of the Régence period. Height, 4 feet. Greatest width, 2 feet 3 inches.

272—18TH CENTURY ENGLISH RED LACQUER MIRROR, 17 inches square. Slightly restored.

273—OLD ENGLISH CHINA TEA SET, consisting of tea pot, sugar bowl, creamer, waste bowl, seventeen cups, eleven saucers, and two dishes. Decorations consist of a design of birds, roses, etc., in blue, pink, and gold on a white ground.

274—18TH CENTURY GRAY PAINTED AND GILT CARVED FRENCH MIRROR, of the period of Louis XVI. Height,  $32\frac{1}{2}$  inches; width, 22 inches. Purchased from Lebrun, of Paris.

275—REINAGLE, PHILIP. The late Sir Walter Armstrong wrote as follows concerning this picture: "A water color drawing of many figures, representing a father and mother who have apparently done their duty by the population of the country. As to the authorship, would suggest Philip Reinagle." Height, 13 inches; width, 23 inches.

276—PAIR OF 18TH CENTURY ELABORATELY CARVED AND GILT SPANISH MIRRORS. Height, 3 feet 8 inches; width, 2 feet.



No. 269



No. 270

## THIRD DAY'S SALE

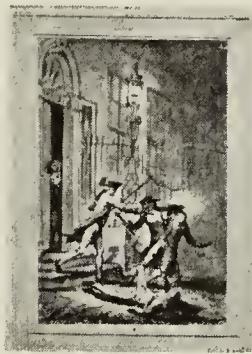
Saturday, March 22d  
At 2.30 O'Clock P. M.

277—LECAVE, P. Pair of water colors of rural scenes in England. Signed by the artist and dated 1802. Dull gilt frames.



No. 278

278—IBBETSON, J. C. Set of twelve original water colors intended for the illustration of a novel. All but two of these are signed by the artist and dated 1787. An engraving of the fireside scene has been cut from the novel and pasted on



No. 278

the back of the frame. This artist was born in 1759 and died in 1817. A number of his works are in the South Kensington Museum, London. Three dull gold frames contain the set of twelve. Two of the set are shown herewith.

279—DODD, ROBERT. Old colored aquatint entitled "The Battle of the Nile at 10 o'Clock at Night." Published 1799 by Dodd, who also painted the original picture.

280—JANINET. Old colored French print of Benjamin Franklin, dated 1789. Probably after the pastel by Duplessis. Narrow gilt frame.

281—FINE ANTIQUE SPREAD. Spanish red damask of Louis XV design, consisting of four breadths 7 feet 3 inches long. Red fringe all around.

282—OLD ITALIAN STRIP OF RED SILK, with design in gilt thread, consisting of six breadths of 1-yard lengths.

283—SEVEN 18TH CENTURY ITALIAN RED VELVET CHAIR SEATS.

284—TWO ODD PIECES OF 18TH CENTURY VELVET, which was purchased in Mexico.

285—17TH CENTURY RED VELVET ALTAR CLOTH, consisting of four breadths of one yard each. Purchased in Seville.

286—EARLY 17TH CENTURY RED VELVET ALTAR CLOTH, trimmed with gilt braid. Piece is 7 feet 1 inch long, and 3 feet 3 inches wide. Purchased in Seville.

287—OLD STRIP OF RED BROCADE, with design woven largely in metal thread. Piece is 7 feet 10 inches long and 3 feet 6 inches wide.

288—LARGE 18TH CENTURY COVER OF BLUE BROCADE, lined with pink silk. Piece measures 6 feet 4 inches by 6 feet 8 inches.

289—FINE 18TH CENTURY CREAM COLORED BROCADE COPE, woven with gold and silver tissue. Hood and collar edged with fine gold lace. Formerly in the Charles Butler collection, London.

290—LATE 16TH CENTURY SPANISH RED VELVET COPE, with gold embroidered hood and collar.

291—PAIR OF ANTIQUE SPANISH RED VELVET PRIESTS' COLLARS, with appliquéd design.

292—RED VELVET CUSHION, with appliquéd of antique Spanish orphreys.

293—ANTIQUE SPANISH RED VELVET CUSHION, trimmed with old gold galloon.

294—17TH CENTURY VENETIAN CHALICE COVER, worked partly in silver thread, and with design of flowers and birds on a cream colored ground.

295—18TH CENTURY SPANISH COPE, of green silk, with a design of columns and flowers and birds, woven largely with gold tissue.

296—FINE PANEL OF EARLY 18TH CENTURY ENGLISH NEEDLEWORK, nearly all worked in petit point. Design consists of single figure surrounded by flowers and scroll work of conventional design on a green ground. From the Oppenheim collection of Windsor. Piece measures 35 inches by 21 inches. *Illustrated.*

54.75

297—FINE EARLY 17TH CENTURY SPANISH RED VELVET CHASUBLE, with orphreys of saints worked in silk thread with touches of gold, while the spaces between the saints are worked in a conventional design of gold appliqué on a red velvet ground. *Illustrated.*



No. 296



No. 297

298—LATE 18TH CENTURY SHEFFIELD URN, with openwork base. Greatest height,  $22\frac{3}{4}$  inches.

299—LATE 18TH CENTURY SHEFFIELD URN, with openwork base and pineapple top. Greatest height,  $23\frac{1}{2}$  inches.

300—PAIR OF LATE 18TH CENTURY FOUR-LIGHT SHEFFIELD CANDLABRA. Greatest height, 25 inches. *Illustrated*, page 15.

301—PAIR OF LATE 18TH CENTURY FOUR-LIGHT SHEFFIELD CANDLABRA. Made by Matthew Boulton, and bearing his mark of the sun, stamped in duplicate. Greatest height,  $26\frac{1}{2}$  inches.

302—MASSIVE PAIR OF SEVEN-LIGHT SHEFFIELD CANDLABRA, on square base on ball feet. Made about 1810. Greatest height, 32 inches.

303—LATE 18TH CENTURY OVAL SHEFFIELD TEA TRAY, with gadroon edge. Greatest length, 26 inches.

304—LATE 18TH CENTURY OBLONG SHEFFIELD TRAY, with gadroon and shell border. Coat of arms in center. Greatest length, 30 inches.

305—ELABORATELY CHASED OBLONG SHEFFIELD TRAY, with gadroon and rose border. Crest in center. Circa 1805. Greatest length,  $27\frac{1}{2}$  inches.

306—SET OF THREE ENGLISH SILVER CASTERS. Two pieces made in 1768; the remaining one in 1764. All pieces are by a London maker, whose initials were R. P. *Illustrated.*

307—SET OF EIGHT OVAL ENGLISH SILVER SALTS. Made in London, 1801-1806, by Robert and Samuel Hennell.

308—SET OF FOUR ENGLISH SILVER OPENWORK COASTERS, with bead edge. One pair made in London in 1776; the other pair made there in 1800.

309—SMALL ENGLISH SILVER SAUCE PAN, with spout and wooden handle. Made in London in 1731.

310—PAIR OF ENGLISH SILVER CORINTHIAN COLUMN CANDLESTICKS. Made in London in 1768. Maker's initials P. W.

311—SMALL ENGLISH SILVER SALVER, with beaded edge and handsome coat of arms in center. Made in London in 1780 by Richard Rugg. Diameter, 8 inches.

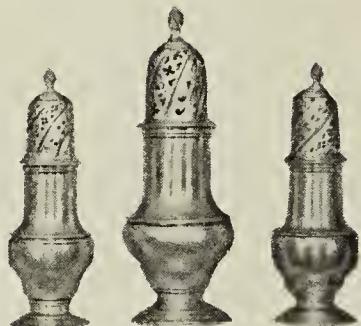
312—ENGLISH SILVER CHASED TEA POT. Made in London in 1798, probably by John Robbins.

313—ENGLISH SILVER CHASED TEA POT, of oval shape. Made in London in 1781 by maker whose initials were T. H.

314—ENGLISH SILVER CHASED TEA CADDY, with oval ivory knob. Made in London in 1791, by Henry Chawner. *Illustrated.*

315—ENGLISH SILVER CHASED TEA POT AND STAND. Both pieces were made in London in 1792 by different makers. Wooden handle. *Illustrated.*

316—LARGE ENGLISH SILVER SAUCE PAN, with spout and wooden handle. Made in London in 1764, probably by W. & J. Priest. *Illustrated.*



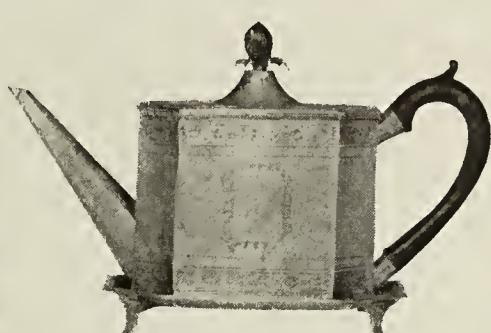
No. 306



No. 316



No. 314



No. 315

317—ENGLISH SILVER OPENWORK CAKE BASKET. Made in London in 1764 by Emick Romer. *Illustrated.*

318—PAIR MASSIVE SAUCE BOATS, with gadroon edge and dolphin feet. Made in London in 1752. *Illustrated.*



No. 318



No. 317

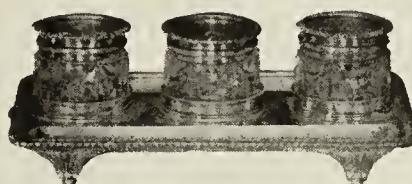


No. 318

319—ENGLISH SILVER OVAL CHASED SUGAR BASKET. Made in London in 1788 by Charles Aldridge.

320—ENGLISH SILVER INKSTAND, with pair of silver mounted cut glass bottles and silver taper jack. The silver pieces were all made in London in 1800 by W. Fountain.

321—ENGLISH SILVER INKSTAND, with three silver mounted cut glass bottles. The silver bears the hall mark of London, 1789, by maker whose initials were H. N. *Illustrated.*



No. 321

322—ENGLISH SILVER INKSTAND, with three silver mounted bottles. The silver bears the hall mark of the town of Sheffield, 1809. The inscription underneath the silver stand shows that this piece was a gift to John Thring, Esq., in 1812.

323—18TH CENTURY ITALIAN SILVER REPOUSSÉ SANCTUARY LAMP.

324—18TH CENTURY SPANISH SILVER REPOUSSÉ BÉNITIER.

325—PAIR OF 16TH CENTURY ITALIAN BELL METAL ALTAR CANDLESTICKS. Greatest height, 16 inches.

326—16TH CENTURY ITALIAN DISH, with the lamb bearing a cross in circular medallion in center.

327—18TH CENTURY ENGLISH SERPENTINE STEEL FENDER, 40 $\frac{1}{2}$  inches long. *Illustrated*, page 36.

328—18TH CENTURY ENGLISH SERPENTINE STEEL FENDER, with pan. 43 $\frac{1}{2}$  inches long.

329—18TH CENTURY ENGLISH SERPENTINE STEEL FENDER. 45 inches long.

330—PAIR OF EARLY 18TH CENTURY ENGLISH WROUGHT IRON ANDIRONS. 3 feet 6 inches high.

331—PAIR OF 18TH CENTURY ENGLISH STEEL ANDIRONS. 2 feet 1 inch high.

332—18TH CENTURY ENGLISH CARVED AND GILT PICTURE FRAME. Opening 26 $\frac{1}{2}$  inches by 20 $\frac{1}{2}$  inches.

333—LATE 18TH CENTURY BLACK AND GOLD ENGLISH JAPANNED TABLE, with three flaps and two drawers. This table was made for card playing and checkers. Length, 37 inches.

334—ELABORATELY CARVED SPANISH WALNUT Two-DRAWER TABLE, with iron brace underneath. Length, 4 feet 8 inches; depth, 2 feet 8 inches.

335—QUAINT 18TH CENTURY PAIR OF ENGLISH STEEL EMBER TONGS.

336—QUAINT 18TH CENTURY PAIR OF ENGLISH STEEL EMBER TONGS.

337—SET OF 18TH CENTURY ENGLISH STEEL FIRE IRONS, with urn-shaped tops.

338—LATE 17TH CENTURY ENGLISH WALNUT TWIST LEG WORK TABLE, with drawer and upper compartment. Greatest width, 2 feet. *Illustrated*.

339—ANTIQUE NORTH ITALIAN “POKER WORK” MARRIAGE CHEST, with panels representing Biblical scenes. Several similar examples are in the South Kensington Museum, London. Chest was made circa 1600. Length, 5 feet 11 inches; depth, 2 feet 1 inch.



No. 338

340—FINELY CARVED 18TH CENTURY SPANISH WALNUT OBLONG TABLE, with three drawers. Length, 4 feet 1 inch; depth, 2 feet 9 inches.

341—FINE 17TH CENTURY SPANISH CARVED WALNUT TABLE, with characteristic iron brace underneath. The unusually solid top is  $2\frac{1}{4}$  inches thick. Length, 5 feet; depth, 3 feet.

342—MID 18TH CENTURY ENGLISH BLACK AND GOLD LACQUER CABINET, on stand. The cabinet is divided into ten drawers. Very slight repair has been made. Height, 5 feet 3 inches; width, 3 feet 2 inches. *Illustrated.*

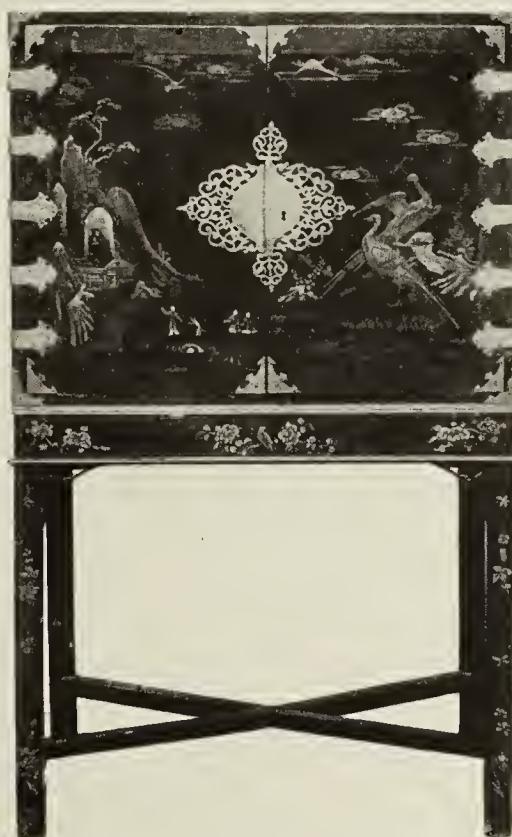
343—PAIR OF OLD SPANISH WALNUT ECCLESIASTICAL ARM CHAIRS, upholstered in old red velvet, with elaborate gilded brass mounts.

344—FINELY CARVED 18TH CENTURY SPANISH WALNUT AND OAK CENTER TABLE, with two drawers with iron drop handles. Length, 5 feet  $8\frac{1}{2}$  inches; depth, 2 feet 6 inches.

345—17TH CENTURY SPANISH WALNUT TABLE, with two drawers, having iron handles and escutcheons. Length, 4 feet 1 inch; depth, 2 feet 7 inches.

346—18TH CENTURY ENGLISH ORMOLU CHANDELIER, with crystal drops. For eighteen candles. 3 feet high, 2 feet 8 inches across.

347—PAIR OF 18TH CENTURY ENGLISH PAINTED ARM CHAIRS, covered with modern blue damask. These chairs, which are of the Hepplewhite period, slightly retouched where the paint had flaked off.



348—LATE 18TH CENTURY ENGLISH INLAID AND PAINTED MAHOGANY POLE SCREEN, with panel of finely embroidered coat of arms.

349—18TH CENTURY ENGLISH PAINTED GRAY AND GOLD LOVE SEAT, of the Adam period. This piece has been restored and covered in a blue and yellow damask.

350—PAIR OF ANTIQUE ENGLISH CRYSTAL WALL LIGHTS, with ormolu mounts. Circa 1805. Greatest height, 24 inches; greatest width, 18 inches.

351—FINE 18TH CENTURY EIGHT-DAY ENGLISH LONG CASE MAHOGANY HALL CLOCK. By James Wood, of London. This maker was apprenticed to Joseph Miller in 1745. (See F. J. Britten's work, page 772.) Height, 7 feet 4 inches. *Illustrated.*

352—18TH CENTURY EIGHT-DAY ENGLISH LONG CASE MAHOGANY HALL CLOCK, by John Gould, of London. Height, 8 feet 11 inches.

353—PAIR FINE 18TH CENTURY CARVED ENGLISH MAHOGANY STOOLS, of the Chippendale period, with ball and claw feet. Covers of antique Spanish red damask. *Illustrated.*



No. 353



No. 351



No. 327. Page 34, Third Day's Sale



No. 354

354—SET OF SIX 18TH CENTURY CARVED MAHOGANY ARM CHAIRS, of the Hepplewhite period. They are covered with a modern blue damask. This rare set was purchased privately from the late Henry J. Pfungst, Esq., of London, who owned them twenty years, he having bought them from a Cambridge Don. A very similar set is at Saltram, the Earl of Morley's country seat in Devon. *Illustrated.*



No. 355

355—ANTIQUE EIGHT-DAY BLACK PAINTED BASKET TOP ENGLISH

MANTEL CLOCK, by Charles Gretton, of "The Ship," Fleet Street, London. Mentioned in Britten's book, page 672, as an "eminent maker." He worked in the second half of the 17th century. Slight repairs made to the works. *Illustrated.*

356—18TH CENTURY EIGHT-DAY MAHOGANY BRACKET CLOCK, with engraved brass dial. Probably of English make.

357—18TH CENTURY EIGHT-DAY ENGLISH MAHOGANY BRACKET CLOCK, with brass mounts. Clock has brass and silver dial. Maker unknown.

358—ANTIQUE EIGHT-DAY BLACK PAINTED BRACKET CLOCK, with brass and silver dial. The maker was John Gordon, of London, of the Black Spread Eagle, Ludgate Street, London. He became a member of the Clockmaker's Company in 1698.

359—PAIR OF 18TH CENTURY ENGLISH SEMI-CIRCULAR GILT CONSOLE TABLES, with the original white marble tops. Length, 4 feet.

360—18TH CENTURY FINELY CARVED ENGLISH TRIPOD TABLE, with tilt top. Diameter of top, 2 feet 5 inches.



No. 361

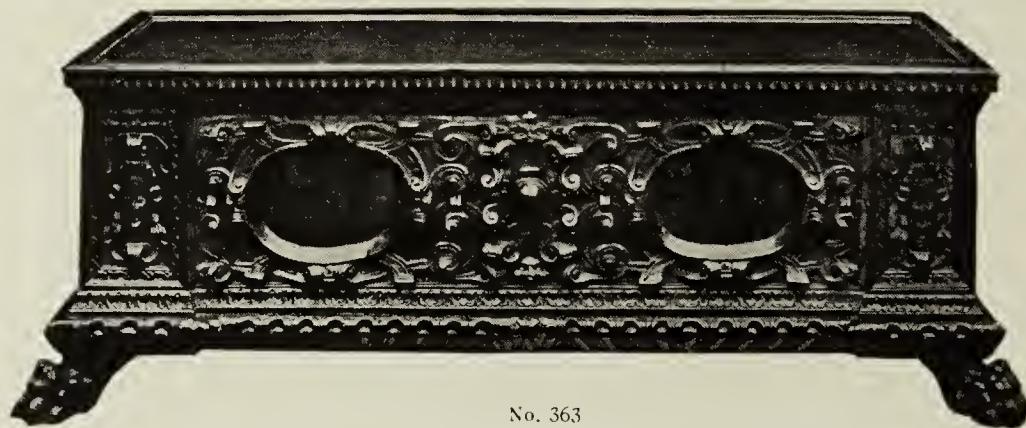


No. 361

361—18TH CENTURY SET OF SIX SHIELD BACK MAHOGANY SIDE CHAIRS, of the Hepplewhite period. They are covered with a modern blue damask. Purchased privately from Mr. Pfungst, who had them many years, he having bought them from the same Cambridge collection as the set shown above. *Illustrated.*

362—SET OF THREE CARVED ENGLISH MAHOGANY ARM CHAIRS, of the Adam period and in mint condition. Re-upholstered and covered in modern purple damask.

363—16TH CENTURY ITALIAN WALNUT CASSONE, with elaborately carved front. Formerly the property of Messrs. Durlacher Brothers, London. Length, 5 feet 6 inches. Slight restoration of missing moulding. *Illustrated.*



No. 363

364—ANTIQUES ENGLISH UPHOLSTERED SOFA, with painted legs, covered in green damask. Length, 6 feet 3 inches.

365—EARLY 18TH CENTURY ENGLISH MAHOGANY TWO-LEAF DINING ROOM TABLE. Size of top, 5 feet 4 inches by 4 feet 6 inches. The mahogany is beautifully marked.

366—18TH CENTURY ENGLISH MAHOGANY WINDOW SEAT, of the Hepplewhite period, covered with a modern English blue damask.

367—18TH CENTURY ENGLISH PAINTED THREE-BACK SETTEE AND FOUR ARM CHAIRS, of the Hepplewhite period, covered with old chintz.

368—LATE 17TH CENTURY ENGLISH OAK DRESSER, with shaped apron and four finely panelled drawers. Length, 7 feet 1 inch; depth, 1 foot 9 inches.

369—17TH CENTURY FINELY CARVED ENGLISH OAK COURT CUPBOARD, purchased from a collection in the midlands of England. Height, 4 feet 10 inches; width, 4 feet 7 inches. *Illustrated.*



No. 369

370—SMALL 17TH CENTURY CARVED ENGLISH OAK CUPBOARD, with two upright lines of inlay. Height, 4 feet 4 inches; width, 2 feet 11 inches.

371—UNUSUAL LATE 17TH CENTURY ENGLISH OAK GATE LEG TABLE, with one leaf. Length, 2 feet 11 inches; depth, when open, 2 feet 4 inches.

372—ANTIQUE CARVED ENGLISH OAK COURT CUPBOARD, bearing the initials I. N. A. and date 1702 on top frieze. Height, 5 feet 4 inches; width, 4 feet 7 inches.

373—18TH CENTURY ENGLISH GILT MIRROR. Height, 5 feet 5 inches; width, 3 feet. *Illustrated.*

374—18TH CENTURY CARVED ENGLISH GILT MIRROR. Height, 4 feet 3 inches; width, 2 feet 8 inches.

375—MID 18TH CENTURY CARVED ENGLISH OVER-MANTEL MIRROR, with contemporary painting of a boar hunt in the upper section. Height, 5 feet 1 inch; width, 4 feet.

376—OLD CARVED ENGLISH GILT MIRROR, with Prince of Wales' feathers on top, guns, swords, etc., on either side and crossed cannon below. Height, 7 feet; width, 4 feet 2 inches. Formerly in the Canfield collection, New York.

377—16TH CENTURY ITALIAN RENAISSANCE GILT FRAME USED AS A MIRROR. Beautifully carved piece, doubtless of Venetian origin and used originally as a frame for a painting. Height, 26 inches; width, 28 inches. *Illustrated.*



No. 373



No. 377

378—16TH CENTURY ITALIAN GILT FRAME, fitted as a mirror. Height, 17½ inches; width, 15¼ inches.

379—SET OF THREE 18TH CENTURY FRENCH WALNUT ARM CHAIRS, of the Louis XV period, covered with old gros point needlework, the principal colors of which are red, light blue, yellow and gray on a black ground. *Illustrated.*



No. 380



No. 379

380—FINE OLD GRAY PAINTED FRENCH ARM CHAIR, covered with Aubusson tapestry, with a design of chrysanthemums on a black ground. This chair, in the style of Louis XVI, was made by J. F. M. Langon, whose stamp appears underneath the seat. This maker was admitted to the Paris Corporation of Master Cabinet Makers in May, 1769. *Illustrated.*

381—ANTIQUE FRENCH WALNUT ARM CHAIR, of the Louis XV period, covered with Aubusson tapestry, composed of a design of flowers on a cream and light blue ground.

382—ANTIQUE FRENCH WALNUT ARM CHAIR, of the Louis XV period, covered with old gros point needlework, the principal colors of which are red, brown, blue and cream on a black ground.

383—ANTIQUE FRENCH WALNUT SIDE CHAIR, of the Louis XIII period, covered with old needlework, the back showing figure of a lady seated beside a brazier.

384—SET OF SEVEN SMALL ANTIQUE FRENCH WALNUT ARM CHAIRS, of the Louis XVI period, covered with old gros point needlework, the principal colors being red, yellow, blue and cream on a black ground.

385—18TH CENTURY CARVED MAHOGANY POLE SCREEN, with panel of petit point needlework, representing flowers in a vase. Size of needlework, height, 25 inches; width,  $24\frac{1}{2}$  inches. *Illustrated.*

386—PAIR OF LATE 18TH CENTURY ENGLISH INLAID SATINWOOD CARD TABLES. Length, 3 feet; depth, 1 foot 5 inches.

387—17TH CENTURY ITALIAN WALNUT HIGH BACK ARM CHAIR, upholstered in red velvet. From the C. T. D. Crews collection, Portman Square, London.

388—OLD ENGLISH UPHOLSTERED WHITE AND GILT SETTEE, AND FOUR ARM CHAIRS. This set has been partially repainted and regilt. Purchased from M. Harris, Esq., London.

389—CHARMING OVAL ENGLISH NEEDLEWORK PICTURE, of the late 18th century, representing a lady, with large picture hat, standing in a landscape. Height, 12 inches; width, 9 inches.

390—VERY FINE EARLY 18TH CENTURY UPRIGHT FRENCH NEEDLEWORK PANEL, representing ladies on horseback; in the foreground dogs are engaged in chasing a wild boar. In the distance are some deer, and beyond a castle. All worked in petit point in a border of flowers. Height,  $34\frac{1}{2}$  inches; width, 27 inches.



No. 385



No. 391



No. 397

391—VIGÉE, LOUIS. French painter of the 18th century, and father of Madame LeBrun, was a portraitist of merit, excelling chiefly in pastel. Oval pastel portrait of a young lady, wearing black dress slashed with pink and black hat with white feathers. Height, 25 inches; width, 21 inches. From the collection of Lady Dorothy Nevill, Berkley Square, London. *Illustrated.*



No. 392

392—BAKHUYSEN, LUDOLF. Dutch painter, born in Emden, 1631, died Amsterdam, 1708. Interesting picture of old Dutch ships in a stormy sea. Height of canvas, 25 inches; width, 32 inches. From the collection of A. H. Buttery, Esq., London. *Illustrated, page 43.*



No. 393

393—JANSSENS, CORNELIS. Born probably at Amsterdam in 1593. Worked in England for James I, and many noble families. Died in Amsterdam about 1664. Portrait of a court lady in salmon-colored dress, trimmed with lace. Height of canvas, 30 inches; width, 24 $\frac{3}{4}$  inches. Purchased from the well-known London picture dealers, Messrs. Thomas Agnew & Sons, London. *Illustrated.*

394—REINAGLE, PHILIP. (1749-1833.) A famous English hunting picture entitled "Fox Breaking Cover." This picture was painted for Colonel Thornton, of Thornville Royal; and Sawrey Gilpin painted "The Death of the Fox" as a companion to it. In 1811 John Scott engraved our picture, which is mentioned in Sir Walter Gilbey's book, entitled "Animal Painters," on page 118, and it is illustrated opposite page 120. Picture bears the signature of

Phil. Reinagle in the center below. Height of canvas,  $35\frac{1}{2}$  inches; width, 50 inches. The former owner lived in Tweed, Lymington, Hants, England. *Illustrated* on cover of this catalogue.

395—SET OF FIVE DECORATIVE GRISAILLES. Painted in England during the 18th century. The subjects represented are painting, sculpture, music, architecture, etc. Height of canvases,  $43\frac{3}{4}$  inches; width, 55 inches. *Illustrated.*



No. 39

396—BARBATELLI, BERNARDINO. (Called Poccetti.) Florentine artist born about 1542; died in 1612. He painted the "Life of Cosimo" as the decoration for the Great Salon of the Pitti Palace. This panel, which was formerly a Virginal top, belonged to the late Henry J. Pfungst, Esq., of London. Height of panel, 18 inches; width, 62 inches. *Illustrated.*

397—READ, CATHERINE. English painter of the 18th century. Died about 1786. Portrait of a young girl with doll. Height of canvas, 24 inches; width, 20 inches. From the collection of the late Charles Davis, Esq., of London. *Illustrated, page 43.*

398—ROSLIN, ALEXANDER. A Swedish painter who mostly worked in Paris. Born in 1718; died 1793. Portrait of a lady in red dress trimmed with fur. Height of canvas, 26 inches; width,  $20\frac{5}{8}$  inches. From a collection in Aylesbury, England.



No. 396

**399**—**PORTRAIT OF A YOUNG BOY**, by a late 18th century French painter. He wears a brown coat with blue stripes and white waistcoat. In his arms he supports a basket of fruit. Height of canvas, 24 inches; width,  $19\frac{5}{8}$  inches.

**400**—**COTES, SAMUEL**. English painter, born in 1734; died in Chelsea in 1818. Was younger brother of Francis Cotes. Portrait of the Earl of Jersey when a boy, dressed in blue coat and buff breeches. Signed with the artist's initials on the rock, and dated 1791. Height of canvas, 39 inches; width, 30 inches.

**401**—**WALTON, HENRY**. English painter of small domestic subjects, born about 1720; died about 1790. Picture of a young man seated in a landscape feeding a dog. The late Sir Walter Armstrong, who saw this picture in London, stated in a letter that it was by Walton and mentioned the fact that this artist's works were now being much sought after. Height of canvas,  $24\frac{1}{4}$  inches; width, 29 inches.

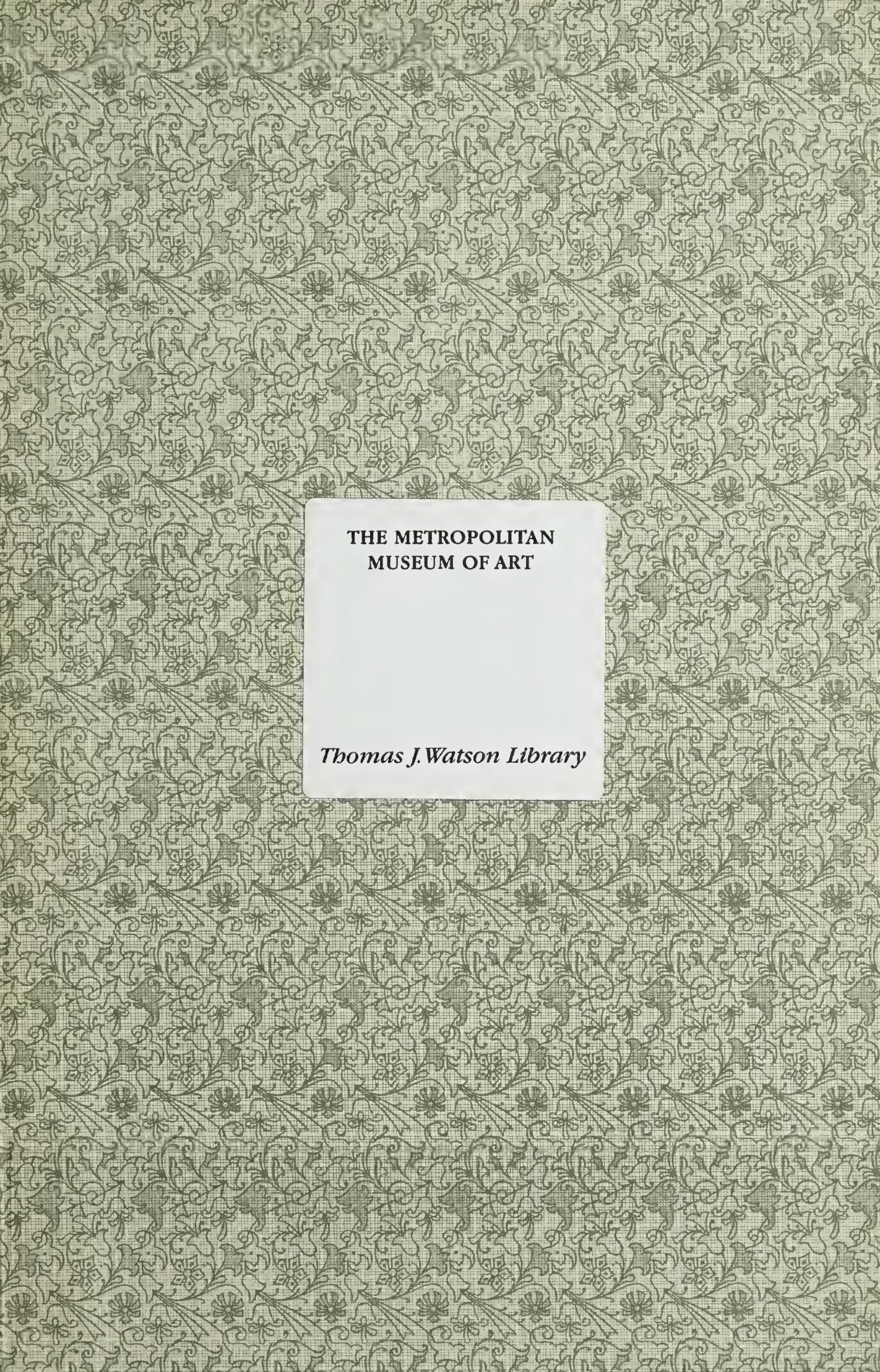
**402**—**18TH CENTURY DECORATIVE PAINTING**, representing a lofty Italian portico, with figures leaning over the balustrade. To the right, a gondola, while to the left is shown the extreme end of a palazzo, with a vista through the open arch, showing water, etc. Height of canvas,  $38\frac{1}{2}$  inches; width, 31 inches.



No. 403

403—VAN OS, JAN. Dutch painter, born in 1744; died at the Hague in 1808. Painting of flowers. Height of canvas, 22 inches; width, 19 inches. From the collection of Sir John Gorst, Chippenham, England.





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